Reading Room copy

FMST 399/3 COMS 499/3 WSDB 399/3

REPRESENTATION & SEXUAL ORIENTATION:

LESBIAN AND GAY CINEMA

Revised COURSE MANUAL

General Information

NOTE: THIS REVISED OUTLINE TO BE SUBSTITUTED FOR PAGES 1 - 10 OF ORIGINAL HANDOUT, WHICH SHOULD NOW BE RECYCLED. ATTACH THIS OUTLINE TO ORIGINAL BIBLIOGRAPHIES, AND ASSIGNMENTS PLUS SEPARATE "FINAL ASSIGNMENT" SHEET.

Class meetings: VA 114, Mondays 18:00 to 22:00

Tutorials: women students VA 210 and for men students VA 114, Mondays 21:00 to 22:00 (scheduled approximately three times per semester).

Co-Instructors: Marusia Bociurkiw, tel. 848-~~4799~~ office: CB 210-8 (1158 Bishop, hours Tuesdays 16:00-18:00, or as announced; messages may be left with Cinema Dept office 848-4666/VA 259)

Thomas Waugh, tel. 848-4654 or 848-4604; office: CB 210-11 (1158 Bishop; REVISED HOURS TUESDAYS 16:00-18:00 (appointments through Cinema Dept 848-4666/VA259 or with instructor; messages may also be left at 848-4604).

Teaching Assistant: Julianne Pidduck.

Readings

Required readings are to be completed prior to each course meeting. The purchase of several texts is necessary for these required course readings. An estimated outlay of $120 will be necessary for required texts to be purchased over the two semesters of the course. We regret this high cost due to the University's strict observance of copyright law, the situation of the publishing industry, and the absence of a single comprehensive text in this new interdisciplinary field. We suggest that students may want to share purchased texts or make use of single copies of the required texts that will be available in the Visual Arts Reading Room (VA 407) (photocopy binders only) and in the new Webster Library reserve collection (all other published books). Required books as well as many recommended readings are available for purchase at Librairie l'Androgyne, 3636 Boul. St-Laurent, Tel. 842-4765.

Some required and recommended books may also be available at the Bibliocafé Labyris, Ecole Gilford, 524-1336, evenings and weekends.

Montreal's best resource centre specializing mostly in film (materials in both English and French) is the *Centre de documentation* of the *Cinémathèque québécoise*, 335 boul de Maisonneuve est (Métro Berri-Uqam).

The hours of the Visual Arts Reading Room VA 407 are Mon 10:00 - 18:00; Tues 14:45 - 19:30; Wed. 11:00 - 19:00; Thu (:30 - 13:00 & 15:45 - 18:00; Fri closed.

Required texts to be purchased:

a) Two binders of photocopied articles, one for Waugh lectures to be purchased immediately from the instructor, and one for Bociurkiw lectures, to be available later on.

b) Books (available at L'Androgyne):

1 Richard Dyer, *Now You See It: Studies on Lesbian and Gay Film* (London and New York: Routledge, 1990).

2 Bad Object-Choices, ed., *How Do I Look: Queer Film and Video* (Seattle: Bay Press, 1991).

3 Lillian Faderman, *Odd Girls Out and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America* (New York: Columbia University Press, 1991).

4 Michel Tremblay, *Hosanna*. Read either in the original French or English.

Recommended readings will be mentioned from time to time. Recommended articles will be available at the VA Reading Room, VA407, and a few major recommended books will be on reserve at the Webster Library reserve counter. A supplementary bibliography is included with this handout, with major resource books marked with an asterisk, to which additions may be made from time to time.

Several periodicals, also available at L'Androgyne are worth keeping an eye on, such as *Afterimage, Cineaction!, Differences, Fireweed, Fuse, The Independent, Journal of the History of Sexuality, Jump Cut, Outlook, Treize, The Village Voice*, etc. Various weeklies and newspapers such as *The Advocate* or *La Grande Jaune*, though less scholarly, offer occasionally vigorous cultural reporting and reviews of film and video.

Press, 1990). 193-201.

b) David Collins, "International Bright Young Thing," interview with Isaac Julien, *Rites* (Jan/Feb 1992). Julien talks about essentialism, whiteness and miscegenation.

Oct 12: Thanksgiving, no class.

5. Oct 19 "Genet" (TW)

Screenings:

a) *Chant d'amour*, Jean Genet, France 1950. c. 20 min.

b) *Querelle*, R.W.Fassbinder, W. Germany, 1982, 106 min. 35mm, Eng. subtitles.

Readings:

a) Dyer, Chapter 2

Recommended:

a) Kaja Silverman, "Fassbinder and Lacan: A Reconsideration of gaze, Look and Image," *Camera Obscura* 19 (January 1989), 55-85.

5. Oct 26 "Underground" (TW)

Screenings:

a) *My Hustler*. Andy Warhol, U.S.A., 1965, 67 min., 16mm.

b) *Fireworks*. Kenneth Anger, U.S.A., 1947, 15 min.

C) *Flaming Creatures*. Jack Smith, U.S.A., 1962-3, 45 min.

Readings:

a) Dyer, Chapter 3

7. Nov 2 "Weimar Germany: " (TW)

Screenings:

a) *Anders als die Anderen*. Richard Oswald, Germany, 1919. c. 20 min.

b) *Mädchen in Uniform*. Leontine Sagan, Germany 1931. 90 min.

Readings:

a) Dyer, Chapter 1

b) Faderman, Chapter 4

Recommended:

a) Ruby Rich, "From Repressive Tolerance to Erotic Liberation," (about *Mädchen in Uniform* and Weimar Germany, Dyer's main source), *Jump Cut* 24-5 (March 1981).

8. Nov 9 "What Is a Lesbian Film?: 2 Feature-Length Narratives" (MB)

Screenings: a) *The Twin Bracelets*, Yu-Shan Huang, Hong Kong/Taiwan, 1990. 35 mm, 100 min. (to be confirmed)

b) *A Question of Silence*, Marlene Gorris, Netherlands, 1983, 35mm., 92 min. (based on availability, to be viewed before class).

Readings: a) Gloria Anzaldua, "To(o) Queer the Writer, in Warland, ed., *Inversions: Writings by Dykes, Queers and Lesbians* (Vancouver: Press Gang, 1991). BINDER # 2.

b) Anne Ferguson, "Is There a Lesbian Culture?, in Jeffner, ed., *Lesbian Philosophies and Cultures* (Albany: SUNY, 1990). BINDER # 2.

Recommended: a) Rey Chow, "Seeing Modern China: Towards a Theory of Ethnic Spectatorship," *Women and Chinese Modernity: The Politics of Reading Between East and West*. (an excellent though complex analysis of orientalism in mainstream

film, as well as a useful post-colonialist look at Laura Mulvey)

b) Stuart Hall, "Cultural Identity and Cinematic Representation," *Framework* #36, 1989. BINDER # 2.

c) Sheila Jeffreys, "Does It Matter If They Did It?" in Lesbian Herstory Group, *Reclaiming Lesbians in History 1840-1985* (London: Women's Press, 1989).

9. Nov 16 Richard Dyer In-Class Visit: "Two Moments from British Gay Film History" (TW)

office hours

Screenings:

a) *Victim*, Basil Dearden, 1961, 100 min., excerpts.

b) *My Beautiful Laundrette*, Stephen Frears, 1985, 103 min., excerpts.

10. Nov 23 "Lesbian Nation: The Seventies" (MB) TUTORIAL

Screenings: a) *Menses*, Barbara Hammer, U.S.A., 1974, 4 min.

b) *Mémoire de notre hystoire*, Diane Heffernan & Suzanne Vertue, Quebec, 1977, excerpt.

office hours.

c) *In the Best Interests of the Children*, Elizabeth Stevens and Frances Reid, U.S.A., 1977, 57 min., excerpt.

d) *Labyris Rising*, Marg Moores, Canada, 1980.

e) *Susana*, Susana Blaustein Munoz. Argentina, 1980, 25 min.

f) *Home Movie*, Jan Oxenberg, U.S.A., 1972, 12 min.

g) *A Comedy in Six Unnatural Acts*, Jan Oxenberg, U.S.A., 1972, 26 min.

Readings: a) Dyer, pp.174-188.

b) Faderman, Chapter 9, 215-249.

c) Diana Fuss, "Lesbian & Gay Theory: The Question of Identity Politics," in *Essentially Speaking: Feminism, Nature and Difference* (London: Routledge, 1990), 97-112. BINDER # 2.

d) Anita Cornwell, "Three for the Price of One: Notes from a Gay, Black, Feminist" (1978), in *Black Lesbian in White America* (Tallahassee: Naiad, 1983).

e) Michelle Citron, "Comic Critique: The Films of Jan Oxenberg," (1981) in Peter Steven, ed., *Jump Cut: Hollywood, Politics and Counter-Cinema* (Toronto: Between the Lines, 1985). BINDER # 2

RECOMMENDED: f) Claudia Gorbman, "*Susana*: Photographer's Self-Portrait" *Jump Cut* 28 (1983), p. 43.

This Bridge Called My Back

g) "Combahee River Collective Statement," (1977), in *Home Girls: A Black Feminist Anthology* (New York: Kitchen Table, 1983).

11. Nov 30 "Tremblay, Québec, The Main" (TW)

office hours.

Screenings:

a) *Il était une fois dans l'Est*, André Brassard, Québec, 1973, 101 min., Eng. s-t., 35mm.

Readings:

a) "Tremblay Talks" (Interview by Christian Bédard and Robert de Grosbois), *The Body Politic*, No. 70 (February 1981), 25-27.

b) Michel Tremblay, *Hosanna*, 1973. Read either original French version or English translation of this play.

RECOMMENDED: Thomas Waugh, "Nègres blancs, tapettes et 'butch'," *Copie zéro* (Montréal: La Cinémathèque québécoise), No. 11 (1981), 12-29. Original English version available in manuscript format.

12. Dec. 7, AIDS (TW)
Screenings:

a) Stewart Main and Peter Wells, *A Death in the Family*, New Zealand, 1986. 50 min., 16mm.

b) *Le récit d'A*, Esther Valiquette, Québec, 1990, 20 min. Videographe. English subtitles.

c) assorted video excerpts.

Readings:

a) Douglas Crimp, "How to Have Promiscuity in an Epidemic," *October* 43 (Winter 1987), Special Issue; *Aids, Cultural Analysis, Cultural Criticism*, 237-270. Reprint: MIT Press, 1988. BINDER.

b) *Rites* (Toronto), "Angry Initiatives, Defiant Strategies", Vol. 5. No. 7 (December 1988/January 1989), 10-11. BINDER

c) Cindy Patton, "Safe Sex and the Pornographic Vernacular," in *How Do I Look? Queer Film and Video*, 31-64.

13. Tuesday Dec. 8, MAKEUP CLASS "Positive Images" (MB) TUTORIAL
Screenings: *Basic Instinct*, Paul Verhoeven, USA, 1992 (excerpts). Others TBA.
Readings: a) David Ehrenstein, "Homophobia in Hollywood II: The Queer Empire Strikes Back", *The Advocate* #600 (April 7, 1992), 36-43.

b) C. Carr and Amy Taubin, "Icepick Envy," *The Village Voice*, April 26, 1992, 35-36.

c) Julianne Pidduck, "Female Persuasions", *The Montreal Mirror*, April 2, April 9, 1992.

d) James Baldwin, "Autobiographical Notes" and "Everybody's Protest Novel," in *Notes of a Native Son* (Boston: Beacon Press, 1968). BINDER #2.

e) Teresa de Lauretis, "Rethinking Women's Cinema: Aesthetics and FEminist Theory," in *Technologies of Gender* (Bloomington: Indiana University Press, 1987). BINDER # 2.

--------winter break-------

14. Jan. 11 "Histories/Herstories." (joint) TUTORIAL
Screenings:

~~a) *Before Stonewall*, Andrea Weiss, U.S.A., 1984, 87 min., 16 min.~~

b) *Comrades in Arms*, Stuart Marshall, U.K., 1990. 60 min., U-matic video.

c) *Stormé: The Lady of the Jewel Box*, Michelle Parkerson, U.S.A., 1987, 16mm, 21 min.

Readings:

a) Jeffrey Weeks, "The Invention of Sexuality," in *Sexuality* (London: Tavistock & Horwood, 1986), 19-44. BINDER ✓

Marysia will leave in mailbox

b) Joan Nestle, "Preface," in *A Restricted Country* (New York: Firebrand, 1985). BINDER # 2. ✓

*c) Michelle Parkerson, "Beyond Chiffon: The Making of Storme," in Brian Wallis, ed., *Blasted Allegories: An Anthology of Writings by Contemporary Artists*, 375-380. ✓

NX 504 B5

d) Lesbian Herstory Group, "Why Lesbian History?", in *Reclaiming Lesbians in History 1840-1985. op. cit.* BINDER # 2. ✓

*Recommended: Michelle Wallace, "Multiculturalism and Oppositionality," (excerpt), *Afterimage* (October 1991). BINDER #2. ✓

15. Jan 18 "When Home Is No Longer Just One Place" (MB)
Screenings: a) *Juggling Gender*, Tami Gold, U.S.A., 1992, 30 min.

b) *Second Generation Once Removed*, Gita Saxena, Canada, 1990, 17 min., U-matic video.

c) *Double the Trouble Twice the Fun*, Pratibha Parmar, U.K., 1992, 27 min.

Readings: a) bell hooks, "Choosing the Margins as a Space of Radical Openness," in *Yearning* (Toronto: Between the Lines, 1990). BINDER # 2 ✓

b) Marusia Bociurkiw, "Third Gender, Third Eye," Feminale Women's Film Festival Catalogue (Cologne, 1991). BINDER ✓

~~c) John Rutherford, "The Third Space: Interview with Homi Bhabha," in *Identity & Consciousness*, Dunlop Art Gallery Catalogue, 1991. BINDER # 2.~~

d) Paula Gunn Allen, "Some Like Indians Endure," in *Living the Spirit: A Gay American Indian Anthology*. BINDER #2. ✓

e) Trinh T. Minh-ha, "Cotton and Iron," in *Out There: Marginalization and Contemporary Culture* (New York: New Museum and MIT Press, 1990). BINDER #2. ✓

Recommended: a) Mirtha Quintales, "I Paid Very Hard for my Immigrant Experience," in Anzaldua and Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Colour* (New York: Kitchen Table, 1983). ✓

b) Adrienne Rich. "Notes Towards a Politics of Location," in *Bread, Blood and Poetry* (New York: W.W. Norton $ Co, 1986). ✓

c) John Rutherford, "Third Space: Interview with Homi Bhabha", in *Identity and Consciousness*, Dunlop Art Gallery Catalogue, 1991. ✓

16. Jan 25 "Subtext" (MB)
Screenings: a) *Dry Kisses Only*, Jane Kottis and Kaucilla Brooke, U.S.A., 1980, U-matic video, excerpt.

b) *L is For the Way You Look*, Jean Carlomusto, U.S.A., 1991, 23 min., U-matic video.

c) *Dance Girl Dance*, Dorothy Arzner, U.S.A., 1941, excerpt.

d) music video excerpts.

Readings: a) Judith Mayne, "Lesbian Looks: Dorothy Arzner and Female Authorship" in *How Do I Look: Queer Film and Video*, 103-143. ✓

b) Jackie Stacey, "Desperately Seeking Difference," in Lorraine Gamman and Margaret Marshment, eds., *The Female Gaze* (London: Real Comet Press, 1989), 112-129. BINDER # 2 ✓

RECOMMENDED: Marilyn Farwell, "Heterosexual Plots and Lesbian Subtexts: Towards a Theory of Lesbian Narrative Space," in Jay/Glasgow, eds., *Lesbian Texts and Contexts: Radical Revisions* (NYU, 1990). ✓

17. Feb 1 "The Fifties" (MB)
Screenings: a) *The Children's Hour*, William Wyler, U.S.A., 1961, 16mm, c. 70 min.

b) *Forbidden Love*, Lyn Fernie and Aerlyn Weissman, Canada 1992, 16mm, excerpt.

Readings: a) Faderman, Chapters 6 & 7.

b) Joan Nestle, " Butch-Femme Relationships: Sexual Courage in the 50's" in *A Restricted Country* (Ithaca: Firebrand, 1987), 100-110. BINDER # 2. ✓

c) Audre Lorde, "Sister Outsiders" in "Racism is the Issue", *Heresies* # 15 (Vol. 4, No. 3, Oct. 1982). BINDER # 2. ✓

RECOMMENDED: Roberta Yusba, "Odd Girls and Strange Sisters: Lesbian Pulp Novels of the 50s," *Outlook*, Fall 1990.

18. Feb 8 "Crossdressing" (MB) TUTORIAL.
Screenings: a) *Queen Christina*, Rouben Mamoulian, U.S.A., 1933.
Readings: a) Annette Kuhn, "Sexual Disguise in Cinema", *The Power of the Image* (London: Routledge, 1985). BINDER # 2. ✓

b) Jill Dolan, "Afterword", *The Feminist Spectator as Critic* (Ann Arbor: University of Michigan Press, 1988), 119-121. BINDER # 2. ✓

c) Jane Gaines, "The Queen Christina Tie-Ups", *Quarterly Review of Film Studies*, Vol. 11, No.1 (1989). BINDER # 2. ✓

d) Margie Adam, "Greta Garbo's 'Mysterious' Private Life", *Outlook* (San Francisco), Vol. 3 No. 2 (Fall 1990). BINDER # 2. ✓

19. Feb 15 "The Gay Audience: Subtexts and Camp." (TW)
Screenings:

a) assorted video excerpts.

Readings:

a) Richard Dyer, "Judy Garland and Gay Men," in Dyer, *Heavenly Bodies: Film Stars and Society* (London: British Film Institute, 1987), 141-194. BINDER

b) Jack Babuscio, "Camp and the Gay Sensibility," in Dyer, ed., *Gays and Film*, revised edition (New York: New York Zoetrope, 1984), 40-57. BINDER

20. March 1 "The Sex Wars: Sex/Porn/Erotica/Censorship" (MB)
Screenings: a) *Frankly Shirley*, Marg Moores, Canada, 1988, video, 18 min.

b) *Ten Cents a Dance (Parallax)*, Midi Onodera, Canada, 1985, 16mm, 30 min.

c) *Drawing the Line*, Lorna Boschman, Canada, 1992, video, 7.5 min.

Readings: a) Faderman, Chapter 10. ✓

b) Jackie Goldsby, "What It Means to be Coloured Me", *Outlook*, Summer 1990. BINDER # 2. ✓

c) Judith Butler, "The Forces of Feminism: Mapplethorpe and Discursive Excess", *Differences*, 1990. ~~BINDER # 2.~~ Reading Room ✓

d) Marusia Bociurkiw, "Territories of the Forbidden: Lesbian Culture, Sex and Censorship," *Fuse*, March/April 1988. BINDER # 2. ✓

Recommended: a) Mariana Valverde and Lorna Weir, "Thrills, Chills, and the Lesbian 'Threat'," in Varda Burstyn, ed., *Women Against Censorship* (Toronto: Douglas and McIntyre, 1985). J

b) Lisa Henderson, "Lesbian Pornography: Cultural Transgression and Sexual Demystification," in Munt,ed., *New Lesbian Criticisms* (New York: Columbia University Press, 1992).

c) Joan Nestle, "My History with Censorship," *Restricted Country* (Firebrand: Ithaca, 1987). ✓

21. March 8 "Between a Rock and a Hard Place: Racism and Coalition Politics" (MB) TUTORIAL
Screenings: a) *Just Because of Who We Are*, Heramedia Collective, U.S.A., 1986, video, 28 min.

b) *Sex and the Sandinistas*, Lucinda Broadbent, U.K., 1991, video, 25 min., excerpt.

c) *Night Visions*, Marusia Bociukiw, Canada, 1989, video, 55 min., excerpt.

d) *Khush*, Pratibha Parmar, U.K., 1991, 24 min., 16mm.

Readings:

a) Dionne Brand, "Bread Out of Stone," *Language in Her Eye*. BINDER # 2. ✓

b) Bernice Reagon, "Coalition Politics: Turning the Century," Smith, ed., *Home Girls: A Black Feminist Anthology* (New York: Kitchen Table, 1983). BINDER # 2. ✓

c) Audre Lorde, "Age, Race, Class & Sex: Women Redefining Difference," in Ferguson et al. eds., *Out There: Marginalization and Contemporary Cultures* (New York: MIT, 1990). BINDER # 2. ✓

d) Pratibha Parmar, "That Moment of Emergence," *Amsterdam Lesbian and Gay Film Festival Catalogue*, 1991. BINDER # 2. ✓

J. Recommended: a) *bell hooks, "The Oppositional Gaze: Black Female Spectators," in *Black Looks: Race and Representation* (Toronto: Between the Lines, 1992).

b) Judith Nicholson, "Learning How to Laugh: An Interview with Cheryl Dunye," *Rites*, Jan/Feb. 1992. ✓

J. c) *Michelle Wallace, "Negative Images: Toward a Black Feminist Cultural Criticism," in Grossberg, Nelson and Treichler, eds., *Cultural Studies* (New York: Routledge, 1992).

Guest: TBA

22 March 15 "Pasolini/Orientalism" (TW)

Screenings: *Arabian Nights*, Pier Paolo Pasolini, Italy, 1974, 125 min., 35 mm.

Readings: a) Edward Said, two excerpts from *Orientalism* (New York: Vintage, 1979): "Introduction", 1-9; on Nerval and Flaubert, from "Pilgrims and Pilgrimages, British and French," 179-190. BINDER

b) Richard Dyer, "Pasolini and Homosexuality," in Paul Willemen, ed., *Pier Paolo Pasolini* (London: British Film Institute, 1977), 56-63. BINDER

c) Kobena Mercer, "Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary," in Bad Object Choices, ed., *How Do I Look: Queer Film and Video* (Seattle: Bay Press, 1991). 169-210. ✓

23. March 22 "Rewriting the Body/New Sex Narratives" (MB)

Screenings: a) *Current Flow*, Jean Carlomusto & Greg Bordowitz, U.S.A., 1990, video, 5 min.

b) *A Prayer Before Birth*, Jacqui Duckworth, U.K., 1991, 16mm., 20 min.

c) *Bodies in Trouble*, Marusia Bociurkiw, Canada, 1991, video, 15 min.

d) TBA

Readings: a) Jacquelyn N. Zita, "Lesbian Body Journeys: Desire Making Difference," in Jeffner, ed., *Lesbian Philosophies and Cultures*. ~~BINDER # 2.~~ RR. ✓

b) Cindy Patton, "Erotophobia: Desire and Practice", *Sex and Germs: The Politics of Aids* (Boston: South End Press, 1985). ~~BINDER # 2.~~ R,R. ✓

c) Audre Lorde, " "Uses of the Erotic: The Erotic as Power", *Sister Outsider* (Trumansberg, NY: Crossing Press, 1984). BINDER # 2. ✓

24. March 29 "Gay Male Eroticism: Desire, Experience and Politics" (TW)

Screenings: a) *Chinese Characters*, Richard Fung, Canada, 1986, 21 min., U-matic video.

b) *Loads*, Curt McDowell, U.S.A., 1980, 20 min., 16mm.

c) *Jungle Boy*, John Greyson, Canada, 1985, 15 min., U-matic video.

d) *Lettre à un amant*, Marc Paradis, Québec, 1988, 10 min., U-matic video.

e) assorted video excerpts.

Readings: a) Michel Foucault, "Part Three: *Scientia Sexualis*" *The History of Sexuality: Volume I Introduction* (New York: Vintage, 1980), 53-73. BINDER

Mapplethorpe stuff here.

b) Blachford, Gregg. "Looking at Pornography: Erotica and the Socialist Morality," in Pam Mitchell, ed., *Pink Triangles: Radical Perspectives on Gay Liberation* (Boston: Alyson, 1980), 57-71. BINDER

J. c) Richard Fung, "Looking for My Penis: The Eroticized Asian in Gay Video Porn," in *How Do I Look? Queer Film and Video*, 145-168.

25. April 5 **"Swimming in the (Narrative) Mainstream"** (MB) TUTORIAL.
Screenings: a) *Desert Hearts*, Donna Deitch, U.S.A., 1985, 35mm (to be viewed before class, available in most video outlets).
b) *She Must Be Seeing Things*, Sheila McLaughlin, U.S.A., 1987, 35mm.
Readings: a) Suzanne Moore, "Here's Looking At You Kid!" in *The Female Gaze*. ~~BINDER # 2.~~ R.R. ✓
b) Teresa de Lauretis, "Film and the Visible" in *How Do I Look?* (223-264).
c) Michelle Citron, "Women's Film Production: Going Mainstream," in Deirdre Pribram, ed., *Female Spectators* (Verso, 1989). BINDER #2. ✓
Recommended: a) Bergstrom and Doane, "The Female Spectator: Contexts and Direction," in *Camera Obscura* (May-Sept 1989). R.R. ✓
b) Laura Mulvey, "Visual Pleasure and Narrative Cinema", *Screen*. Autumn 1975. ~~BINDER # 2.~~ R.R. ✓

26. Wed. April 14 MAKEUP CLASS **"The Lesbian Imaginary"** (MB) TUTORIAL
Screenings: a) *Imagined Self*, Nikki Forest, Canada, 1991, video, 4.5 min.
b) *Dreams of Passion*, Aarin Burch, U.S.A., 1989, 16mm, 5 min.
Readings:
a) Chrystos, "Lesbian Air," *Dream On* (Vancouver: Press Gang, 1991). BINDER # 2. ✓
b) Dorothy Allison, "Preface: Deciding to Live," in *Trash* (Ithaca: Firebrand, 1988). BINDER #2. ✓
c) Minnie Bruce Pratt, "Poetry in Time of War," in *Rebellion* (Ithaca: Firebrand, 1991). ✓